4: Garnett B-4, 5 (ca. 1880) 1891
EG1 Albania EG1

197 great measure to the profession of three creeds by the Albanian people, Turkish only being taught in the Moslem schools; in the Roman Catholic, Italian; and in the Orthodox Christian, Greek. The only section of the Albanians who can boast of any degree of culture are the Khams, and even this is not indigenous, but is borrowed entirely from the Epirote Greeks of Ioannina and its neighbourhood.

871 The education of the vast majority of Albanian
565 girls, whether Moslem or Christian, is of a purely
562 domestic character, and, with the exception of a small number of Gheg and Tosk maidens of the better class, who are taught a little reading and writing and a great deal of etiquette by old lady *hodjas*, they are entirely unlettered. From the age of twelve to the
562 time of their marriage, which generally takes place
571 before they are sixteen, both Moslem and Christian
868 girls are condemned to complete seclusion from the outer world. The customs of the Christians in this respect are, indeed, more rigid than those of the Moslems, for their daughters are not, during this interval, allowed to present themselves before visitors even of their own sex. Time is not, however, allowed to hang heavily upon the hands of these maidens, whatever their position and prospects. Besides taking an active part in all household duties, there is the important task to accomplish of getting ready her trousseau, and this involves the spinning, weaving, sewing, and embroidering of the various stuffs, cotton, linen, woollen, and silken, of which it is to be composed.

369
562 The peasant and country girls generally, both of

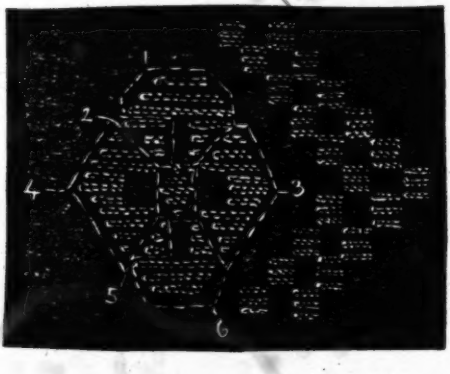
11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Albania EG1
Serbs EF6
Montenegrins EF5

M
286
531

It requires seven spools to work each flower, and an attempt to show how much is worked by each is made in Figure 10, where lines enclose the work done by the individual spools.

Some warp stripes in white form a border down the selvedges, and white weft stripes enclose a small square repeat in white and blue which divides the main pattern from the ends.

Twisted and knotted warp ends form a fringe which finishes off the whole.



S
A
M
Y
286
531
868
174

FIG. 10.—A motive from the Kolasin cloth, showing portion of pattern worked by each spool.

The study of such a collection of work as this impresses one with the artistic achievement of the peasant peoples of these two mountainous countries where the conditions of life are hard, and where the arts of weaving and embroidery have grown out of the daily needs of the people and that inborn desire to make homely things beautiful.

Much naive charm, as well as expert manipulation, is expressed in the variations of the patterns in embroidery and tapestry weaving that have descended for generations from mother to daughter, and the technical skill displayed in the workmanship can be the more appreciated when one realizes the limitations imposed by the use of home grown, spun and dyed materials, and primitive tools. The tribal groups or social communities which form the nucleus of most villages have played a large part in perpetuating traditional patterns and craftsmanship, and have therefore some responsibility for many of the beautiful pieces of work.

The more sophisticated garments worn in the towns, particularly in Albania, owe something of their attractiveness to Byzantine art, which has come through Turkish influence, and is traceable in the fine braided patterns worked by the Albanian tailors, which both in beauty of design and workmanship are unsurpassed elsewhere.

In conclusion, I should like to express the personal pleasure I have had in working through this interesting and valuable collection so generously given to Bankfield Museum by Miss Durham, and my indebtedness to Dr. Hodge, the Keeper, for affording me the opportunity of doing so.

Manchester University,
May 1939.